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No 14

THE COLUMBIA DOUBLE-DISC DEMONSTRATION RECORD

(And Other Early Demonstration Records)

by Tim Brooks

The demonstration record as a means of advertising the virtues of the phonograph has always fascinated collectors. The idea is nearly as old as the phonograph itself. Indeed, the account of Edison's first demonstration of his tin foil phonograph in December 1877, for the editors of the Scientific American, describes how he played for the editors a sheet which "inquired as to our health, asked how we liked the phonograph, informed us that it was well, and bid us a cordial good night."¹

This article will look at some of the records especially prepared to promote the virtues of the talking machine during its early (acoustic) years, with particular emphasis on the most widely distributed example of all, the Columbia Double Disc Demonstration Record.

Edison's tin foil sheet was of course custom made for the occasion (as were all tin foil recordings). The earliest known demonstration record issued to the public was "On The Gramophone", a recitation by George Graham extolling the virtues of the Berliner disc Machine. This was issued on Berliner no. 619 and was first listed in the supplementary catalog for June 10, 1895. Berliner was just beginning general distribution of flat disc records at this time, and no copies of no. 619 are known to exist today, although a slightly later version of the same title, recorded in Dec. 1896, has turned up on no. 637W. The Phonoscope, a trade paper of

the period, mentioned a disc by Graham entitled "What Is The Gramophone?" during early 1897, but this is probably the same recording. These Berliner demonstration records were apparently sold to the public at the same price as regular Berliner discs (50¢).

Several other early recordings mentioned the gramophone or phonograph, though they were not necessarily intended as demonstration records to promote the sale of machines and records. For example Berliner distributed a Christmas selection in 1898 marked on the label, "With the compliments of the Gramophone Co.", which starts out with a greeting to all its customers, then continues, "We have requested the Haydn Quartet to sing a Christmas anthem, 'Hosanna In the Highest'. There were also various skits and songs about the phonograph, such as "Listen To My Phonograph" by George J. Gaskin on a Walcutt & Leeds cylinder (1896), "Murphy's Phonograph" by Russell Hunting on Columbia cylinder no. 7847 (1897) and, later, "I Wants A Graphophone" by Bob Roberts on Columbia no. 32747 (1905). However these and others like them are not demonstration records as such.

The only known example of a cylinder intended specifically for demonstration purposes is the Edison Advertising Record, which was issued around 1906. This is a two minute, black wax cylinder similar to the regular Edison issues of the day, but on the (cont. on page 3)

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PLAUSIBLE SITUATION SERIES

- Situation No. 1 -

You're vacationing far from home and your travels take you to an antique shop in the middle of nowhere. The dealer, when asked if he has any old records, shows you a collection of single sided Silvertones with orange labels. Many of the records, you notice, do not identify the artists on the labels. He, as is so often the case nowadays, thinks they're very early and wants far more than they're worth. You leave his shop empty-handed.

Upon your arrival home, you stumble across the information that one of those records was a scarce Lew Dockstader solo from an early black and silver Columbia. Curses! You can't even remember where you saw those records. Now it's too late and the record is lost forever.

Don't let this happen to you this summer. Find out before you travel. A quick look through the pages of our new book, OXFORD AND SILVERTONE RECORDS - 1911-1918, will make you aware of all the better records to be on the watch for. You'll be able to leave that shop with a prize disc, not so expensive after all.

Send for your copy today - over 60 pages of information - \$2.75, postpaid.

(from page 1)

beveled edge appears only the words "Advertising Record" and the Edison trade mark. There is no catalog number. This cylinder was intended to be used by dealers in stores rather than distributed to the public. The text, recited by Len Spencer, starts out, "I am the Edison Phonograph, created by the great wizard of the new world to be played at home by those who would have melody or be amused. I can sing you tender songs and give you merry tales and joyous laughter. I can transport you to the realm of music ... I can mouth the babe to sweet repose or waken in the aged heart soft memories of youthful days ..." And so forth, for two minutes of verbal rhapsody.²

At about the same time Victor put out an unusual double-sided disc, on one side of which is "Talks To Juvenile Customers" (mx. 2035). This has Len Spencer (again!) telling all the little boys and girls who visited the dealer's store about the wonders of the Victor talking machine. The reverse side, "Hints To Victor Salesmen" (mx. 2036), was intended for the dealer's ears. I wonder if any dealer put on the wrong side by mistake, and gave the little innocents the inside dope on how to push Victor products? A recording date of 11-3-05 is scratched in the wax on no. 2035.

Undoubtedly the most famous and widely distributed demonstration record, however, was issued several years later. Most collectors have seen or heard about the Columbia Double Disc Demonstration Record, and perhaps have wondered about its origins. The disc has no catalogue number or indication of date, though the label is the regular Columbia white and gold on black design of the early double-face era (1908-1916). The label reads as follows:

"Special DEMONSTRATION Double-Disc. This record is NOT for sale. To owners of talking machines: Your dealer is authorized to give you this Columbia double-disc record free of charge except the incidental costs of packing and delivery."

The record consists of a rousing sales spiel delivered by Frank C. Stanley, together with instrumental examples, and it begins, "The purpose of this record is to demonstrate the Columbia Double-Disc record!" (See the end of this article for a complete text).

On the reverse side the Columbia Male Quartet (including Stanley) gives a mellow rendition of "Kentucky Babe", a recording which also appeared in regular issue on Columbia A866.

Because of the emphasis on double sided records ("Double disc, double value, double wear, double everything except price!") I had always supposed that this record was released in 1908, at the same time that double-sided records (then a novelty) became generally available. However Columbia actually waited more than two years before issuing this gem, and having done so was evidently unprepared for its enormous success.

No cards remain in the Columbia files today to tell us exactly when this recording was made. The matrix, no. 16949, is part of an irregular block reserved for specials³ (this number is visible in the wax under the label, if you use a strong light). However the Columbia Quartet recording on the other side, mx. 19104 (take 1 on all copies I have seen), was recorded on or about November 10, 1910. According to the files it was rushed through processing with uncommon speed, being shipped from the laboratory on Nov. 10 and approved for issue on Nov. 15.

The demonstration record was intended for the Christmas trade, and was shipped to dealers in late November or early December. It was introduced to the trade via an advertisement and an article in the Talking Machine World for Dec. 15, 1910. The article quoted from a circular letter which Columbia had sent to its dealers:⁴

We are about to put in your hands the strongest trade weapon you could possibly use. We have made, and shall be ready to send you as soon as your request reaches us, a special demonstration double-disc Columbia record. We shall make the charge to you 10 cents for each of these 10-inch Columbia double-disc records--this charge being meant to cover only the cost of handling. You will be authorized to use this record for demonstration in your store, and to give it away free to every owner of a talking machine whose name you can secure by advertising or by canvassing. This record must not be offered for sale, except that you may make a charge of 10 cents, if you wish, with the understanding that this charge covers only the cost of handling and delivery.

On one side of this record will be a plain-spoken argument covering the claims we make for the Columbia double-disc record. After the spoken argument, the perfection of the Columbia process of recording instrumental music is demonstrated by the introduction of short melodies by the various separate orchestral instruments and a finale by the full orchestra. On the other side of this demonstration record is a musical selection which will alone be worth 65 cents to any owner of a talking machine. It carries no spoken or other advertising matter at all, but is designed to present fair evidence of the quality of Columbia vocal music. Every attempt has been made to produce a record which should be in itself a genuine proof of the superiority of Columbia recording. Everyone who tries out the record will be, supposedly, the owner of a talking machine and disposed to criticize and analyze and compare--which is precisely what we want to invite.

Elsewhere in the same issue Talking Machine World noted that "the Columbia 10¢ demonstration record is making a big hit with dealers and they are ordering them by the hundreds."⁵ Subsequent reports indicated that it was going over extremely well in many markets, and a recap of trade news for 1910 termed it one of the successes of the year.⁶

There is other evidence that the distribution of this record was enormous. Collectors may have noticed that the matrix number embossed in the wax under the Columbia label, during this period, is in three parts. For example: "16949-8-10". The first number is the matrix while the second is the take (take 8 appears on all demonstration records I have seen--they must have had trouble getting it right!). The third number is the stamper. Thus if we examine many copies of a given recording, the highest number that is found in this third position will give an idea of about how many copies were originally pressed, relative to other issues. One theory is that approximately 1000 copies could be made from each stamper before it wore out. Stamper numbers as high as 303 have been reported on the demonstration record, so if the foregoing theory is correct at least 303,000 copies were pressed during the 2 or 3 years this record was available--surely an enormous total for those days. In any event the "303" is much higher than any stamper number I have seen on any other Columbia of the period, indicating an unusually wide distribution. It would be interesting to learn if any reader has seen a higher number in the "stamper" position, on this or any other early Columbia.

Although the narrator is not mentioned on the record, the voice is

clearly that of basso Frank C. Stanley. Stanley recorded widely during the first decade of the century for all companies. This was apparently one of his very last recordings, for he died suddenly on Dec. 12, 1910. It is interesting that one of his last recordings should be a talk promoting the phonograph, the medium by which his fame was assured for generations to come.

Columbia's 10¢ Double-Disc Demonstration Record stayed in circulation for more than two years, and was still being advertised in Talking Machine World in early 1913. Later that year Columbia, again wishing to take full advantage of the Christmas trade, decided to issue a new one. This time dealers were not expected to give the record away, or charge only 10¢ however. A price of 25¢ was printed in big letters on one side. Dealers were charged 15¢, and were given a 10¢ profit on each one sold.

This time the sales spiel was shorter and gave much more emphasis to recording techniques than to the novelty of double-sided records. The quality of Columbia recordings was graphically illustrated by having the orchestra "assemble" instrument by instrument, beginning with the first violin, and adding successively the second violin, viola, 'cello, flute, etc. (See text at end of this article).

On the other side of the record was Henry Burr singing "Good Night, Little Girl, Good Night". No cards remain at Columbia to tell us when either side was recorded, but it was probably shortly before the disc was issued in November, 1913, in order to take advantage of the latest recording techniques and present the best possible sound. As with the 1910 demonstration record, the matrix (mx. 32030) is in an irregular series reserved for specials.

The label for the 1913 disc was especially designed, using the same white, gold and black colors as the regular Columbia label. The side with the sales spiel had an extra large $5\frac{1}{2}$ " label which reserved a white space for the dealer to stamp in his name, and listed two dozen titles then available on Columbia (including several popular hits of 1912-1913).

And now for a surprise, for which I am indebted to that knowledgeable record historian, Jim Walsh. Jim, who has written an article on Advertising Records which is to appear shortly in Hobbies, has told me that he believes the announcer on the 1913 demonstration record may be none other than Columbia President Edward D. Easton! Jim remembers seeing long ago a magazine ad from the teens which promoted the record, and which contained a statement to the effect that "you will also hear an interesting message from Mr. Edward D. Easton, President of the Columbia Phonograph Co., who points out the beauties of the Columbia recording process."

Easton was not a particularly good speaker, and neither is the announcer on this disc, and it is certainly possible that in order to flatter the company head Easton was urged to personally do the honors. The voice also sounds a little like that of Columbia musical director Charles A. Prince, but Jim feels that more likely it was Easton. Incidentally, Easton's voice has never been positively identified on any other recording, so it is not possible to prove or disprove the theory by aural comparisons.

In any event the 1913 demonstration record was announced to the trade in the Nov. 15, 1913, issue of Talking Machine World, and to the public with a double-page ad in the Saturday Evening Post of Nov. 16th. The ad included a coupon for readers to send in, along with 25¢, and was careful to point out that this was "not our old 'demonstration record'". A similar note was included when the new disc was advertised in the back of the November 1913 Columbia catalog. Columbia advertised the record widely, even to the extent of preparing slides to be shown in movie theatres picturing the demonstration record and exhorting the audience to get a copy at their local dealer's. Like the 1910 version, the 1913 disc had a wide

distribution.

Martin Bryan recently turned up a Canadian version of the 1913 demonstration record, similar to the one described but with a prominent "30¢" printed on the label. It opens with the statement that this record was made in Canada, by Canadians. The matrix (32210) indicates that it was recorded shortly after the U.S. version.

Both the 1910 and 1913 demonstration records are very well recorded for the period, although their claims of perfection sound a bit overdone in light of today's recording techniques. The points which Columbia chose to emphasize, both in the recorded spiels and in their advertising copy, are interesting. The emphasis is not on the hit songs or famous celebrities available on Columbia (although Columbia had both). Evidently the company's publicity people felt that the points which would pull buyers over from Victor or Edison had more to do with clarity and realism of reproduction. This was true on both discs, although the 1910 version additionally stressed the advantages of double-sided records. Victor was still issuing single-faced as well as double-faced records in 1910, and Edison's output at that time was exclusively single-selection cylinders.

The emphasis on record quality rather than content may have been essentially defensive, for two reasons. Most collectors today feel that Columbia discs of 1913 were the least well recorded of the majors at that time, certainly inferior to the superb Edison Blue Amberol cylinders and probably also to the Edison Diamond Discs and to Victor's fast selling discs. The omission of celebrity names may reflect the fact that Victor had by that time tied up most of the prestigious names in opera, and was publicising the fact heavily. Victor's leadership in the industry was also obliquely acknowledged by the repeated reminders that Columbia records could be played on any disc machine, including the Victor. How it must have hurt proud Columbia to have to say that!

The 1913 demonstration record remained available for at least a year, as it is mentioned in the Nov. 1914 catalog. To my knowledge Columbia did not issue another demonstration record until 1923, when a special disc with the catalog number 1-S was released to promote New Process Columbia records. This time there was no sales spiel, although a special jacket explained the purpose of the record, which sold for 25¢ (vs. 75¢ for regular Columbia issues). The label is the familiar Columbia "flag" label of 1923-1924. On one side there is a medley of Ted Lewis favorites, and on the other a special recording consisting of Schubert's "Serenade" arranged as a tenor solo sung by Charles Hackett, as a violin solo played by Toscha Seidel, and as an orchestral rendition by the Columbia Symphony Orchestra.

The Lewis side was recorded on Sept. 16, 1923 (mx. 81218) and the Schubert side at about the same time (mx. 64384).

Other companies also had demonstration records in the teens and later. Reminiscent of Edison's "I am the Edison Phonograph" is "I am a Pathe Record!", which is heard on a special Pathe demonstration disc recorded in 1917 (mx. 66373). The single copy of this $11\frac{1}{2}$ " vertically recorded disc which I have seen had a gold label and is marked "Demonstration Record No. 2", so there was evidently an earlier version, perhaps released in 1915 or 1916 when Pathe began its American recording series. The copy I have seen sold for 50¢, as compared with the usual price of \$1.25 for $11\frac{1}{2}$ " Pathe discs.

The Pathe announcer, who appears to be baritone Louis J. Winsch, announces himself, in a heavily mannered "distinguished" voice, to be a Pathe record. He says he will play a thousand times and "will live on to speak to your grandchildren, when they are as old as you are ... because I am played with a sapphire ball." There follow musical passages

by Louise and Ferera, an unidentified trombonist, some trills by Grace Hoffman, and then Winsch introduces himself and launches into a rousing chorus of "A Hot Time in the Old Town Tonight". On the other side of the record a quartet renders that old chestnut, "The Owl And The Pussy-cat". It is, in all, a rather entertaining disc.

Other acoustic demonstration records that followed Columbia's 1910 hit include the Edison Diamond Disc advertising record of 1912 and the Gennett demonstration disc of 1922, both of which have been transcribed in previous issues of the Graphic.⁷ Both of these are full of rhapsodic prose which sounds rather stilted and archaic today, but which was apparently thought to be persuasive to the listeners of those days. The Edison declares itself to be "probably ... the limit of human achievement in recording and reproducing sound." The Gennett, in flowery fashion, describes its own "fairy-laden throat of silvery spruce." Both records, incidentally, had limited distribution, being intended as canned sales talks for dealers to play in their stores for prospective customers.

A number of demonstration discs were issued in the early electrical era, including Columbia's "Studio Stunts" (#50038-D) and a demonstration record for Edison's 1927 long-playing discs. And of course there have been many recordings made over the years which were intended as messages from manufacturer to dealer, and not for general public (perhaps the most famous is "Greetings From The Bunch At Orange", in which a group of Edison officials spoke to their dealers in 1924). But these are subjects for another article. The best known and probably the most popular of all the demonstration records was the original Columbia Demonstration Double-Disc, with the voice of Frank C. Stanley rising figuratively from the grave to tell the world that "perfection" in recorded sound had already been achieved -- in 1910.

ACKNOWLEDGEMENTS

A number of collectors and researchers have contributed valuable details used in this article, and in addition to those mentioned in the text I would like to thank William Bryant, Paul Charosh, L.B. Odell, Ted Fagan and Lawrence Schlick. A special note of thanks to Ms. Martine McCarthy, ever-helpful manager of the Columbia Records Archives.

NOTES:

1. "The Talking Phonograph", Scientific American, Dec. 22, 1877, p. 384, as reprinted in facsimile by Allen H. Koenigsberg.
2. The complete text can be found in "An Edison Advertising Cylinder", The Hilldale News, No. 40, Dec. 1967, p. 192.
3. A complete description of this and other Columbia "special" matrix series is contained in an article by this writer: "Columbia Acoustic Matrix Series", Record Research, No. 133, June 1975 et. seq.
4. "Demonstration Proposition", Talking Machine World, Dec. 15, 1910, p. 18.
5. ibid., news note, p. 17.
6. Talking Machine World, Jan. 15, 1911, p. 46.
7. "Edison Advertiser", New Amberola Graphic, No. 4, July 1969, p. 1; "Collectors' Records: Why The Difference Is In The Tone", New Amberola Graphic, No. 8, Winter 1974, p. 1. According to Edison scholar Ray Wile, the Edison Diamond Disc Advertising Record, mx. 2045, was recorded in early December, 1912.

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Your comments should be addressed to: Tim Brooks, 1940 80th Street, Jackson Heights, New York 11370.

8. COLUMBIA SPECIAL DEMONSTRATION DOUBLE-DISC RECORD (mx. 16949-8)

The purpose of this record is to demonstrate the Columbia double-disc record. It is not offered for sale. Columbia double disc records - music on both sides, a different selection on each side - two records at a few cents above the price of one. They may be played on any disc machine, the Columbia Graphophone or the Victor Talking Machine, and they give you double value for your money, plain as daylight. The music of Columbia double disc records is the music itself, not merely our idea of what we can make the people think music ought to be. You are assured of as perfect a record on each side of the disc as you ever bought before under any name at any price - perfect in surface, perfect in tone, and extraordinary in durability. The Columbia double disc record will unfailingly outwear any other disc record. This statement has been proved over and over again, and it is easy for you to prove it for yourself. The Columbia process of recording, as developed especially during the last two years, produces a naturalness and roundness and perfection of tone that is positively unequalled in any other. The singing voice, as recorded in the Columbia laboratory, is the living voice of the artist, clear, flawless and natural; and, from the simple, brassy note of the bugle -- (BUGLE) -- to the delicate tone shading of the violin -- (VIOLIN) -- Columbia recording of instrumental music is marvelously true. Note the ringing clarity of the orchestra bells -- (BELLS) -- the pure, golden tone of the cornet -- (CORNET) -- the dulcet blending of the flute and the violin -- (FLUTE & VIOLIN) -- the birdlike warble of the piccolo -- (PICCOLO) -- the stately sonority of the trombone -- (TROMBONE) -- the rosy sweetness of the clarinet -- (CLARINET) -- And now, the splendid ensemble of the full orchestra; (ORCHESTRA). Columbia double disc records, double disc, double value, double wear, double everything except price. Don't put your record money into any other.

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SPECIAL COLUMBIA ADVERTISING RECORD -- 25¢ (mx. 32030-10)

(FANFARE): The other side of this sample Columbia record affords the best possible evidence of the quality of Columbia recording. It demonstrates the faithfulness of our reproduction of the singing voice, and it is typical of the quality of every record in the entire Columbia list. The standard price of ten inch Columbia double disc records is sixty-five cents.

As an interesting experiment, as well as a demonstration of the Columbia process of recording instrumental music, you will now hear some of the instruments of the Columbia orchestra, commencing with the first violin and adding successively the second violin, the viola, 'cello, flute, bass, oboe, clarinet, bassoon, French horn, bells, cornet and trombone. Listen carefully and see if you can detect the exact moment at which each instrument is introduced. (INSTRUMENTS PLAY).

A point to remember: Columbia double disc records may be played on either Columbia or Victor machines, and they will unfailingly outwear any other records.

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SPECIAL COLUMBIA ADVERTISING RECORD (CANADIAN VERSION) -- 30¢
(mx. 32210-1)

(FANFARE): This Columbia double disc record was manufactured in the Canadian Columbia factory by Canadian workmen. Its purpose is to demonstrate to you the superiority of Columbia records, and to show that they can be

9.

played on Berliner or Victor talking machines, as well as Columbia Grafonolas. The patented process of Columbia recording ensures remarkable durability and wear, and the naturalness of tone is reflected as in a mirror.

Judge for yourself in "Home, Sweet Home" by the Columbia orchestra, commencing with the violin, and successively taken up by the other instruments. Listen carefully and see if you can distinguish where each instrument comes in. They enter in the following order: first violin, second violin, viola, 'cello, flute, bass, oboe, clarinet, bassoon, French horn, bells, cornets and trombone. (INSTRUMENTS PLAY).

The standard price of Columbia double disc records in Canada is eighty-five cents. Any Columbia dealer will gladly play you any Columbia record and furnish you with a complete and instructive catalogue of Columbia double disc recordings.

PATHE DEMONSTRATION RECORD -- 50¢
(mx. E 66373-8D, ca. 1917)

(TRUMPET FANFARE): I am a Pathe Record, guaranteed to play a thousand times. And, with care, I will live to speak to your grandchildren when they are as old as you are. I differ from other makes of record because I am played with a sapphire ball instead of a needle. The sapphire ball is round, smooth and permanent, thus eliminating the trouble of changing sharp, pointed metal needles, which cut and rip the record.

The Pathe repertoire of recording is acknowledged to be the finest in the world. Pathe reproduces each and every tone faithfully. Hark to the delicate tones of the Hawaiian guitars and ukulele, played by Louise and Ferera. (GUITAR & UKULELE PLAY). And now to the rich, resonant tones of the trombone. (TROMBONE). Now listen to Miss Grace Hoffman modulate her voice so that it can hardly be distinguished from the flute. (HOFFMAN AND FLUTE TRILL).

Mr. Winsch will now sing the chorus of "A Hot Time In The Old Town Tonight". (MR. WINSCH--WHO SOUNDS LIKE THE ANNOUNCER--SINGS, WITH ORCHESTRA. THEN ORCHESTRA CLOSES WITH A PASSAGE FROM "COLUMBIA, THE GEM OF THE OCEAN",)

time: 3:34



A Four Star Winner



Note paper with an especially appropriate theme

record and phonograph collectors is now available

Each package contains 40 sheets of white paper (1 x 5 1/2) with an open-horn phonograph

the lower left hand corner.

of each design: Edison

Eagle, Zon-O-Phone (size 10 x 14), or

Graphophone (size 10 x 14), supplied to

trade. The paper is supplied to

ordinary white envelopes.

1 pac	paid
2 packages	"
3 packages	"

New Amberola, 137

Vt. 05819



TUNEFUL TIPS

- Valuable Advice from John A. Petty -

Playing Broken, Cracked and Damaged Records

1. Discs with cracks: If the crack is long and one side higher than the other, first weight the record firmly on plate glass or other perfectly flat surface and tack the ungrooved surface with epoxy. When dry, work candle wax into the crack.

2. Discs with repeats or skips: Work candle wax over the damaged grooves.

3. Discs with edge chips into the grooves: This is for chips which do not go through the disc. That is, one side of the recording is unbroken and the other side has a piece missing. Melt as hard a type wax as available (I use wax from broken or unplayable Edison Gold Moulded cylinders) and pour into the chipped area. Allow this to overflow into the undamaged grooves and to build up above the record surface. After the wax is cool, use a large coarse file or other abrasive and carefully remove the excess wax to the level of the disc. Do not be concerned about wax left in the undamaged grooves as a couple of playings will remove this wax and it can be blown from the disc surface. The stylus will track over the wax in the damaged area leaving fine grooves. This is a temporary repair and tape recording the record is advisable. This repair is not recommended for playing with acoustical reproducers though it might hold up for a few playings.

4. Discs with reasonable small half-moon chips missing: Cover both sides of the undamaged grooves with masking tape carefully trimming the edge of the tape with a razor blade exactly to match the edge of the broken area. Use a perfectly flat surface such as plate glass and cover the working area with a sheet of wax paper. Weight the record firmly on the flat wax paper covered surface and fill the chipped area with epoxy, building up the top part as little as possible above the record surface. This side will need to be filed flat with the record surface and is much more difficult than working with the wax described above. Also, do not allow the epoxy to cover any of the masking tape protecting the undamaged grooves. Allow the epoxy to dry and then shape it with file or abrasive.

5. Celluloid cylinders with repeats, skips or cracks: The wax process described in no. 2 above is applicable.

6. Cracked wax cylinders: Bind the cracked end or both ends if crack extends through the length of the cylinder with a narrow strip of glass filament tape (Scotch strapping tape). This will usually have to be cut to the narrow width needed so as prevent covering recording grooves. This tape simply gives the record support in order to prevent further cracking or opening the crack when the cylinder is fitted on the mandrel. Hal Birdsall states that modeling clay may be worked into the crack to minimize "pop". This I have not tried, but have a tape from Hal utilizing the clay and there is no audible "pop". Hal may have used "play dough".

7. Cylinders with chips: These may be filled in with melted wax from
(cont. on back page)

CANADIAN VICTOR 216000 SERIES
by J. R. Tennyson
(Cont. from Issue 13)

216117	10/20	Medley of Old Time Reels Favourite Hornpipe Medley	Philip Presner Philip Presner
216118	11/20	Jesus Saves Nearer My God to Thee	Trinity Quartet Trinity Quartet
216119	11/20	Mother Machree A Little Bit of Heaven	Charles Harrison Charles Harrison
216120	11/20	The Standard on the Brae O'Mar O Canada	Glandon Roberts Paul Dufault
216121	12/20	Whispering Hope Abide With Me	Vivian Holt and Lillian Rosedale " " "
216122	12/20	Joy to the World Adeste Fidelis	Trinity Quartet Glandon Roberts
216123	12/20	That Tumble Down Shack in Athlone Dear Old Pal of Mine	Charles Harrison " "
216124	12/20	Cinderella (Fairy Tale)	Frank Orr
216125	12/20	The Coming of the Year Lord, Dismiss Us With Thy Blessing	Chris Chapman " "
216126		Adeste Fidelis Lead Kindly Light and Nearer My God to Thee	Chris Chapman " "
216127			
216128	3/21	Swedish Waltz 1) Friare-Volzen 2) Pa Logobotten	Orkester " "
216129	4/21	The Palms The Lost Chord	Frank Oldfield " "
216130			
216131	5/20	Sweet and Low Bless My Swanee River Home	Campbell and Burr Peerless Quartet
216132		Medley of Popular Songs - Down On the Farm	Peerless Quar. " "
216133	5/20	Medley of Popular Songs Who'll Take the Place of Mary	" " Joseph Phillips
216134		Underneath the Moon Colonel Bogey March	" " Miro's Band
216135	5/20	Colonel Bogey March The Contemptibles March	" " Charles Harrison
216136	5/20	You're a Million Miles from Nowhere Just Like the Rose	" " Coleman's Orchestra
216137	5/20	Just Another Kiss - Fox Trot Nailo - Fox Trot	" " Raderman's Novelty Orchestra
216138	5/20	Omar - Fox Trot Blues - Fox Trot	" " Murray's Melody Men
216139	5/20	Oh! My Lady - One-Step Mystic Nile - Fox Trot	" " Sterling Trio
216140	5/20	Hiawatha's Melody of Love Let the Rest of the World Go By	Henry Burr
216141	6/20	Left All Alone Again Blues - F.T. Left All Alone Again Blues - One-Step	Harry Raderman's Orch. Nathan Glantz
216142	6/20	Oh By Jing! Oh By Gee! (You're the Only Girl for Me)	Billy Murray " "
216143	6/20	I've Got the Profiteering Blues Happy - One Step	Billy Murray's Melody Men " " "
		The Crocodile - Fox Trot	" " "
		Dunah - Fox Trot	Harry Raderman's Novelty Orch. " "
		Make That Trombone Laugh - F.T. -	" "

12.	216144	6/20	There's a Typical Tipperary Over Here! Melodious Jazz	Peerless Quartet American Quartet
	216145	6/20	That Old Irish Mother of Mine I'd Love to Fall Asleep and Wake Up in My Mammy's Arms	Sterling Trio
	216146	6/20	I'll Always Keep a Corner in My Heart for Tennessee Manyana	Henry Burr
	216147	6/20	Venetian Moon - Fox Trot Rose of Washington Square - Fox Trot	Peerless Quartet Sterling Trio Van Eps Trio
	216148	6/20	Come Play Wiz Me - One Step In My Sweet Little Alice Blue Gown - F.T. - Murray's Melody Men	Henri's Orchestra
	216149	7/20	Popular Medley No. 2 with Chimes Popular Medley No. 3	Peerless Quartet " " "
	216150	7/20	Bell Hop Blues - Fox Trot Just a Little Touch of Paris - One Step	Van Eps Quartet " " "
	216151	7/20	A Little Love Kiss Me Again	Nathan Glantz " " "
	216152	7/20	Sons of the Brave March El Alloanico March	Miro's Band " " "
	216153	7/20	Alexandria - Fox Trot La Veeda - Fox Trot	Harry Raderman's Novelty Orch. " " "
	216154	7/20	Whose Baby Are You? - One Step Wond'ring - Fox Trot	Harry Raderman's Orch. " " "
	216155	7/20	Your Eyes Have Told Me So - Waltz Cho Cho San - Japanese Fox Trot	Henri's Orchestra " " "
	216156	7/20	Tiddle-dee Winks (At All the Men) It's Only a Dream of the Past	Billy Murray " " "
	216157	7/20	Deep in My Heart Sunshine Rose	Frank Croxton Will Oakland
	216158	7/20	Venetian Moon Swanee	Sterling Trio Peerless Quartet
	216159	7/20	When He Gave Me You Blue Diamonds	Henry Burr " " "
	216160	7/20	O Honey - One Step Slow and Easy - Fox Trot	Scott's Orchestra " " "
	216161	8/20	Desert Dreams - Fox Trot When the Sun Goes Down in Cairo Town - F.T.	Van Eps Quartet " " "
	216162	8/20	Korinthia - One Step Sunshine Rose	Henri's Orchestra " " "
	216163	8/20	You Can't Go Wrong with a Girl from Dixieland/Peerless Quar. When a Peach in Georgia Wears a Rose From Alabama - " " "	" " "
	216164	8/20	Popular Medley No. 4 Popular Medley No. 5	Peerless Quartet " " "
	216165	8/20	I Love the Land of Old Black Joe Cairo Land	American Quartet Sterling Trio
	216166	8/20	I'm Always Falling in Love with the Other Fellow's Girl/Burr Whistle a Song	Fellow's Girl/Burr Billy Murray
	216167	8/20	Bells of St. Mary's - One-Step Oh! By Jingo - One-Step	Henri's Orchestra " " "
	216168	8/20	Who'll Take the Place of Mary? - Waltz If You Could Care - Waltz	Miro's Band " " "
	216169	8/20	There's a Typical Tipperary Over Here - One-Step / Henri's Or. Whispering Hearts - Waltz	Miro's Band
	216170	9/20	So Long, Oo-Long (How Long You Gonna Be Gone) Chili Bean	Billy Murray " " "

(to be continued)

- 1009 - The Count of Kuxembourg Waltzes American Standard Orchestra
 1010 - God is Love, His Mercy Brightens - Agnes Kimball, Reed Miller and Frank Croxton
 1011 - Happy Days Venetian Instrumental Trio
 1012 - I.O.O.F. Opening and Closing Odes Male Quartet
 1013 - I.O.O.F. Initiation and Installation Odes Male Quartet
 1014 - I.O.O.F. Funeral Ode Male Quartet
 1015 - Buffalo Bill's Farewell March New York Military Band
 1016 - The Chambermaid Irene Franklin
 1017 - Texas Tommy Swing Billy Murray
 1018 - Do You Remember the Last Waltz Irving Gillette
 1019 - Seated Around an Oil Stove Murray K. Hill
 1020 - The Darky's Ragtime Ball Arthur Collins and Byron G. Harlan
 1021 - So So Polka Charles Daab and William Dorn
 1022 - Say Au Revoir, But Not Good-Bye Will Oakland and Chorus
 1023 - They Gotta Quit Kickin' My Dawg Around Byron G. Harlan
 1024 - Jimmy Trigger Golden and Hughes
 1025 - Pucker Up Your Lips, Miss Lindy - Albert Campbell & Irving Gillette
 1026 - Boston Commandery March Edison Concert Band
 1027 - Golden Deer Metropolitan Quartet
 1028 - Bring Back My Lena to Me Maurice Burkhart
 1029 - I Love to See the Girl I Left Behind Manuel Romain
 1030 - Everybody's Doin' it Now Premier Quartet
 1031 - A Woodland Serenade Edison Concert Band
 1032 - Gypsy Love Song Frank Croxton and Mixed Quartet
 1033 - Mignon - Never the Maiden Dreamed Charles Harrison
 1034 - Long, Long Ago Julius Spindler
 1035 - Recompense Roses in June Reed Miller
 1036 - Dreams of Galilee Edison Mixed Quartet
 1037 - Ameer Selection Victor Herbert and His Orchestra
 1038 - A Song of Love Charles Hargreaves
 1039 - Carmena - Waltz Frank Croxton Quartet
 1040 - Fourth of July Patrol New York Military Band With Chorus
 1041 - I'm a Bringin' Up the Family Irene Franklin
 1042 - Jimmy Valentine Peerless Quartet
 1043 - Till the Sands of the Desert Grow Cold Donald Chalmers
 1044 - Souvenir Demetrius C. Dounis
 1045 - Absent Elizabeth Spencer and James F. Harrison
 1046 - Hear the Pickaninny Band Walter Van Brunt and Chorus
 1047 - Oh! Mr. Dream Man Ada Jones
 1048 - Alerde March John Kimmble
 1049 - The Gaby Glibe Billy Murray
 1050 - That Baboon Baby Dance Arthur Collins and Byron G. Harlan
 1051 - Mammy's Shufflin' Dance Billy Murray
 1052 - Serenade (Widor) Tollefsen Trio
 1053 - The Girl I'll Call My Sweetheart Walter Van Brunt
 1054 - I Am With You Harvey Hindermeyer and Chorus
 1055 - My Laddie Irene Armstrong
 1056 - A Day in Venice, Suite No. 2 - (a) Venetian Love Song (b) Good Night American Standard Orchestra
 1057 - All Hail Thou Dwelling Lowly Charles W. Harrison
 1058 - O Gladsome Light; and Lord's Prayer 5th Avenue Presbyterian Church Choir
 1059 - Hear Me! Ye Winds and Waves Frank Croxton
 1060 - King Chanticleer Rag National Promenade Band
 1061 - Ave Maria Frank Errole
 1062 - I'd Love to Live in Loveland Walter Van Brunt
 1063 - Be Happy Edison Mixed Quartet

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other cylinders with some degree of success if outside the recording grooves. I've had very little success working in damaged groove areas.

Your contributions for the "Tuneful Tips" department are invited.

Gems from The Talking Machine World

May 15, 1907

GRAND OPERA RECORDS

Made by the Universal Talking Machine Mfg. Co. to be Sold at the Same Price as the American Records—The Company Have Just Issued a Very Complete Foreign Catalogue.

The Universal Talking Machine Manufacturing Co., Newark, N. J., have sent the trade a list of their foreign and grand opera records. Beginning with April 1 they are selling these records to the dealer at the same price as the American records: Ten-inch, 40 cents each; 12-inch, 60 cents each. The 10-inch records list at 75 cents. 12-inch records list at \$1.25. The company will issue new supplements from time to time. The first complete opera will be "Aida." They expect to have the opera complete about May 15. Their latest foreign catalog—taper arm machines, "Premier," \$30; "Corona," \$40; "Monarch," \$50; "Majestic," \$60; "Royal," \$75, and disc records in Spanish, French and Portuguese—has also just been issued.

September 15, 1916

Some New Empire Literature

The Empire Talking Machine Co., 425 South Wabash Avenue, this city (Chicago), is issuing some fine new literature which tells the Empire story not only from the dealer's standpoint, but also for the benefit of the retail buyer. This includes, for the dealer, specially written copy, lay-outs and cuts for newspaper advertising. There is also a new booklet entitled "Dorothy Decides," which tells of a young girl who induces her family to buy an Empire talking machine and why her arguments won. There is also some new motion picture slides and colored window signs.

Third Class